

Museum Literacies of a Second-Grade Classroom

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A classroom museum was conceptualized, designed, and built by this class, leading to unique understandings of literacy skills.

Definitions of *literacy* are widely debated. Definitions range from simple decoding to more expansive concepts of multiple and media literacies (Readence & Barone, 2000). In this article we show how museums can provide rich literacy sources for teachers and students in light of new literacy practices that can work with, against, and provide escapes from sometimes restrictive literacy policies and programs.

Some literacy researchers advance ideas that reading objects (e.g., pictures), spatial arrangements, and gestures are intimately connected with reading language texts, such as textbooks (e.g., Gee, 1999; Knobel & Lankshear, 2007; Leander & Rowe, 2006; Pahl & Roswell, 2006). These views of literacy involve various cultural modes and materials, and museums are showcases for diverse cultural content and expressions of cultural values (Eakle, 2007a). In addition, museums usually display abundant printed texts, such as descriptive words on wall panels, labels, and so forth (Eakle, 2007b). Thus, museums can be particularly rich places to teach and practice new, traditional, and multiple literacies; museums are sites where visitors can read printed texts and culture or, as Freire and Macedo (1987) suggested, both “words” and “the world” (p. 29).

Expansive literacy notions rest in the position that literacy involves deriving and constructing meaning from texts. Meaning is based on readers’ experiences, culture, skills, and knowledge and how people integrate multiple dynamics in their text usages. In this vein, we adopt a constructionist perspective in this ar-

ticle about museum literacies. In constructing meaning from a printed text in a museum, for example, readers draw on multiple resources including experiences with objects and different spaces. Many good teachers know this practice well, as they guide students through printed texts using pictures and engaging objects related to the books that they read.

Good teachers also know that building upon multiple and diverse resources (such as what museums offer) are key components of best, balanced practice (Baumann & Ivey, 1997) and that providing students with authentic literacy experiences is a hallmark of informed teaching (Lund & Sanderson, 1999). However, diverse literacy practices are frequently overshadowed by education policies that attempt to restrict literacy to discrete print reading processes such as decoding word parts, scripted formulas, and to procedures taught only within classroom walls. Good teachers discover and employ ways to escape such restrictions. As we subsequently show, moving outside conventional boundaries with museum literacies can provide particularly useful ways for teachers to draw and build on what they know to be best literacy practice while meeting the standards, demands, and goals of their schools.

Background

The present article represents collaborations between Brooke, a master classroom teacher (second author), and Jonathan, a university professor (first author). We believe that such partnerships are crucial in understanding how theory and practice are combined to offer evidence-based information for classroom teachers. In this vein, we have great interest in amplifying teacher and student voices (Thiessen & Cook-Sather, 2007).

We draw from data and experiences collected during multiple investigations. During recent years, I

(Jonathan) conducted qualitative investigations involving museums and schools (Eakle, 2003, 2005, 2007a). I examined how museum educators constructed spaces and texts and how museum visitors used the spaces and texts. These visitors included teachers, students, and other school participants who visited museums on fieldtrips. I also studied how young people experienced museums outside of school time.

In addition, two recent collections of museum theory, research, and practice (Leinhardt, Crowley, & Knutson, 2002; Paris, 2002) demonstrated possibilities of engagement with museum objects and learning conversations in informal learning environments. For instance, Schauble et al. (2002) in studying learning potentials of a science museum interviewed parents, visitors, and museum staff. They reported that adults were pleased by children's engagement in hands-on science exhibits, and they were interested in children being guided in museum experiences rather than "aimless fiddling or acquiring terms and labels" (p. 443). Similarly, in a study of an art museum Piscitelli and Weier (2002) reported that participants were engaged in various activities, such as hands-on encounters with carefully designed art exhibits that provided touchstones for important social interactions. These perspectives are aligned with education models of engagement proposed by museum education researchers (e.g., Falk & Dierking, 1992) as well as literacy scholars (e.g., Guthrie & Wigfield, 2000).

Indeed, there are engaging possibilities for teaching, learning, and expressing museum content. However, sometimes there are disconnections between the literacy goals and practices of museums, teachers, and school systems. In my research I found that school excursions to museums were often simply treated as field trips (Eakle, 2003, 2005). Further, because of possible disconnections between prevailing education policy goals and field trips there may be growing reluctance for schools to support museum excursions. For example, school districts may reject museum field trips because these opportunities are not "explicitly tied to state standards" (Eakle, 2007a, p. 481). In addition, costs, liability issues, security matters, and school testing schedules can be of great concern to administrators and may confine some teachers and students (especially students who struggle with basic literacy skills) to their classrooms (Eakle, 2005). Nonetheless, I wondered what possibilities museum literacies might offer to escape some of these restrictions.

Enter Brooke, a second-grade classroom teacher and certified reading specialist who teaches in a Title I public school near Washington, DC, that has a diverse student population. When I met Brooke I learned of her interest in and uses of museum experiences in her teaching, and I discussed my museum literacies research with her. We agreed that sharing the education possibilities Brooke found through her classroom museum practices with a wider audience would be helpful for literacy educators.

We met regularly during 2006 and 2007 to discuss aspects of Brooke's classroom experiences in light of new literacies research. The following question guided the conversations: What are possibilities of museum literacies for learning in and out of school? To answer this question, we compiled data around the following themes:

- What kinds of literacies were made available by museums
- What kinds of literacies were made available by schools
- How museum literacies were used and constructed by students

Meetings between us were followed by e-mail exchanges. Drawing from Alvermann (2000), our correspondences and other writings served as principal tools in constructing the narrative of subsequent sections of this article.

Museum Literacies Made Available in a Classroom

Over recent years in her school, Brooke experienced increasing demands of meeting state standards, accountability, and testing requirements while attempting to teach subject-area content as well as literacy skills. Further, the time to teach particular content in many cases had disappeared to make room for instruction in the "basics," such as decoding print. Thus, with a belief in the need to integrate literacy instruction with authentic content, she began a nine-month course of instruction to examine how museum literacies might provide such instructional possibilities. Brooke's idea aligned well with her goals of obtaining National Board Certification, and she discussed the proposed project with her principal, students, and parents. They enthusiastically supported

the museum course of study, and during Parents' Night at the school, Brooke obtained permissions from parents and students to collect data from the students about their classroom and museum experiences, to which we now turn.

Launching Museum Literacies Learning

In classrooms of diverse learners, students have different levels of experiences and familiarity with museums. Therefore, at the beginning of the school year Brooke set out to provide her students with museum literacies by integrating reading, writing, social studies, and history curricula. The course of study began by suggesting to students that they create an in-school museum, and they eagerly responded to the idea.

The in-school museum project involved ensuring that curricular content was covered well. For instance, throughout the year Brooke exposed her students to biographies of historically influential people in various ways; one of the topics involved U.S. presidents. These histories were supported and elaborated by a visit to the White House Museum, which is also available for virtual online touring using architectural maps, photographs, printed texts, and so forth (White House Museum, 2007). This website also contains lesson plans and other resources for teachers.

Reading printed texts in school was also an important part of the project. Between museum excursions the class used several books about museums, such as one designed for elementary school students that details the workings of museums and roles of museum personnel (Stan, 1983). Using this book, Brooke read aloud to students as an introduction to what they

might do in creating a classroom museum. From the readings and resulting discussions, Brooke and the students decided on appropriate museum roles and responsibilities for each student in the class. These roles, generated from their class projects, included the following:

- curatorial positions
- public relations
- tour guide
- exhibit maintenance
- librarian
- security guard

The students were asked to select two roles they would possibly want to assume. Then, they applied for their museum positions by writing Brooke a persuasive letter, which is part of state curriculum. Examples of persuasive letters are presented subsequently (see also Figure 1).

From these activities, the students wanted to learn more about roles of museum personnel and to understand how these roles might be used in the production of their classroom museum. Thus, they explored various job responsibilities during a visit to the Phillips Collection, a local art museum. The visit to the museum was not just to learn content dispensed by knowledgeable elders, as I often found to be the case in my studies (Eakle, 2005, 2007a, 2007b). The purpose for the field trip was to explore museum designs and functions. Thus, in preparation for the excursion, students engaged in a "Think-Pair-Share" classroom activity, and they wrote a series of questions during a guided

Figure 1
Instructions for Museum Job Application

Name _____ Date _____

Choose a museum job from the following list. To apply for the job, write a letter to your teacher stating what job you are applying for, why you want the job, and why you think you would be good at that job.

Curator—is an expert in all aspects of exhibits

Exhibit maintenance person—makes sure that the exhibits are built correctly and kept safe

Tour guide—shows all exhibits to the public

Public relations officer—promotes the museum to the school

Librarian—gathers, organizes, and returns all needed materials for the exhibits

Security guard—creates rules for the museum and enforces the rules while the museum is open

class discussion to ask museum personnel, such as how exhibits, in students' words, were "fixed" (designed). Also, students observed the activities of museum personnel during their visit and upon returning to school reported on what they had found. They discussed museum construction and maintenance, how docents provided information and used visual aids, and how docents had them act out a scene depicted in a museum painting. For schools far from museum centers such as Washington, the Phillips Collection (2007) offers extensive online resources that could be used for virtual museum field trips, curriculum planning, and class activities.

Classroom Museum Literacies in Action

Print Literacies. As in many conventional museums, using and producing printed texts was central to the conception, design, and production of the classroom museum, such as reading the museum career book mentioned earlier in this article. The authentic goal of creating a museum captured the attention of the second graders and motivated them to produce wide ranges of texts. For example, visitor attendance, particularly that of parents, to the class museum opening was of great concern to the students; thus, they decided to write formal invitations to parents and others involved with their school. Take for instance the letter Kahari, a student exhibitor, wrote:

Dear Mom and Dad,

Please come to our museum because you will learn very interesting things you probably don't know. You will see how good our class is working. You will learn about animals, transportation, and other things. If you have work, ask your boss if you can have a day off.

Traditional print literacies were also incorporated in other museum design events, such as classroom readings about curricular topics that could serve as foci for exhibits and library trips to conduct research and gather books related to topics the students planned to exhibit. Writing was central in the planning of the exhibits. For instance, Writer's Workshop became a 30-minute period set aside each day to develop printed texts for students' exhibitions. This worked well with the state curriculum requirements. Brooke situated these workshop activities within state guidelines; for example, students are held accountable for

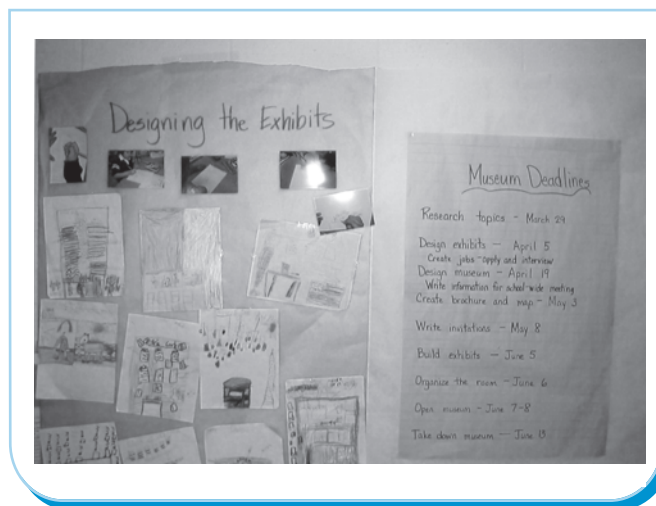
organizing facts to convey information and create meaning for themselves and others. The authentic writing goal of creating museum texts for themselves, their peers, and adult museum visitors proved to be especially engaging for the students, while meeting standards.

In concert with these guidelines, students wrote short preliminary summaries about the subjects that they wanted to exhibit in their museum. From these summaries, they elaborated informational texts about their topics to display on classroom museum walls. In addition, the students produced brochures and signs announcing the museum event. Students also wrote labels and captions to support the artifacts they had collected for display.

As the project initially developed, issues of deadlines became salient; thus, the class wrote a list of "Really Important Things and Dates" that were prioritized and posted in the classroom to ensure that their museum opened and operated on schedule (see Figure 2). These deadlines took the following order:

1. Research topics.
2. Design museum and exhibitions.
3. Create museum brochures and maps.
4. Write invitations to museum opening.
5. Build exhibits.
6. Arrange museum opening event.
7. Dismantle exhibits.

Figure 2
Classroom Museum Design and Deadlines



Using printed texts to promote their museum opening was another authentic way to meet state curriculum requirements, which include expressing personal ideas and informing and persuading readers. The student public relations (PR) group took on the lion's share of these activities; for example, they drafted a script to read during the school's morning announcements, which included phrases such as "Come see our museum [and] you'll learn about all kinds of history." The PR group also constructed sign-up sheets for classes to visit their museum and wrote individual invitations to other classes in the school. Indeed, the class members incorporated printed texts in multiple ways to educate themselves, as well as others, about their chosen exhibition topics and to design, organize, and produce their museum.

Multiple Literacies. Working with museum concepts and structures that focus on communicating content in multiple ways (in addition to language texts) encouraged the students to explore various communication forms. For example, Tonia decided to research and create a museum exhibit about drums. She collected an array of drums of different sizes and types, such as African drums, that visitors could explore in a hands-on display. Maria created an exhibit on Elvis Presley, which included audio recordings of her favorite songs. The music that Maria played in her exhibit was compiled from online digital music sources with the guidance of the school's music teacher, and together they burned a CD for use in the classroom museum. During the museum opening, diverse multimedia sounds drifted through the classroom, which was, like many conventional museum spaces, an active auditory environment blending digitally recorded and real-time sounds, such as those of instruments playing and language texts (e.g., oral readings of classroom museum texts and student explanations of their exhibits to their visiting "patrons").

As with most museums, the classroom galleries incorporated visual literacies. Exhibits had backgrounds painted and designed by the exhibitors with the assistance of student maintenance and design crews. Because there were limitations of financial resources, presenting pictorial exhibits sometimes required ingenuity; for example, students reshaped paperclips for use as hooks to hang exhibits from the ceiling.

Visual literacy not only supported the expression of subject content but was also a focus in many student exhibits. For example, Tricia, one of the second

graders, explored the life and work of impressionist painter Claude Monet and designed a wall-size, detailed landscape that reproduced his *Water Lilies and Japanese Bridge* (see ArtLex, 2007, for detailed online digital galleries, examples and definitions of art terms, and biographies and hyperlinks to artists such as Monet). One activity in preparing this exhibit involved producing a timeline, on which Tricia's research graphically traced with pictures, words, and numbers the birth of Monet and impressionism and when focal paintings in her exhibit had been produced. This timeline procedure mirrored graphics often presented in museums and textbooks and was an effective means, akin to prewriting strategies, in Tricia's organization of her multimodal text (i.e., the exhibit). Another student, Beth, was inspired by Eric Carle's (1994) *The Very Hungry Caterpillar* and, in designing her exhibit about the artist's life, used Carle's illustrations as a backdrop for her display. Brooke structured Beth's exhibit planning with a preparation guide provided for the students.

A Note on Digital Resources. Much of the visuals and printed texts for the class museum were taken from digital sources, such as the ArtLex and Elvis sites. Although computers were not plentiful in the school, Brooke's class nonetheless took advantage of new digital technologies that allow museum spaces to have no clear boundaries and make such spaces able to be occupied in schools as well as virtually any place on Earth (Ferris, 2000). For instance, a website parallel to the Metropolitan Museum of Art (2007) demonstrates some of what digital space can offer to education. On their "Explore and Learn" page there is a multimedia interactive describing and showing how the painter Vincent Van Gogh "made his mark" (n.p.). After virtual museum visitors have explored this interactive space, they may make their own marks using virtual drawing tools and an online sketchpad. Other online museum sites enable visitors to position themselves within various museum spaces. By movements of the mouse, visitors walk through the space and examine museum objects. Recently, the Exploratorium (2007) museum has taken this to a new level by employing three-dimensional multiuser digital space that is like an interactive gaming environment. Visitors create avatars (digital identities) to explore virtual museum environments and objects while interacting with other "players." In Table 1, we offer a brief list of on-

line resources that could be useful for classroom teachers in launching museum literacies.

Indeed, new and multiple museum literacies were hallmarks of the second-grade class project. We now turn in more detail to two students in the class, Mulu Ken and Jerry, to show how in-school museum literacies were significant for them.

Two Boys in Their Museum

Many teachers would describe Jerry, a white middle class boy, as a model student—he is intelligent, curious, motivated, and initiates academic projects. Not surprisingly, Jerry did well with school tasks. However, at the beginning of the school year, he had difficulty relating to students in the classroom, preferring to work alone while completing assignments. The other

targeted participant, Mulu Ken, could be described as a “determined struggler.” He is bright and inquisitive. Mulu Ken had recently moved from Ethiopia to the United States; his English was limited, and at the beginning of the school year he lagged behind his peers in communication skills.

Mulu Ken’s Museum Exhibit

The practices of museum literacies in the classroom were especially important to Mulu Ken, the immigrant student from Ethiopia who had been struggling with conventional literacies. The museum practices involved design and production of printed and other communication media aligned with state curriculum and also provided opportunities for Mulu Ken to explore content that was meaningful to him, as shown in the following persuasive letter he wrote to Brooke

Table 1
Online Resources for Museum Literacies

Internet Site	Internet Address	Available Resources
ArtLex	www.artlex.com	Art dictionary with thousands of art definitions, hyperlinks, and graphics
Center for Informal Learning and Schools	qt.exploratorium.edu	Science webcasts, digital library, virtual experiences, practitioner and museum research articles
Cité de la Musique (Music Museum, Paris)	www.cite-musique.fr/anglais/accueil.html	Extensive audio file library, Panoramic virtual gallery tours
The Metropolitan Museum of Art (New York)	www.metmuseum.org/home.asp	Flash movies, online activities for kids, virtual books and galleries
Natural History Museum (London)	www.nhm.ac.uk/nature-online/index.html	Daily live webcasts with scientists, Encyclopedia of Life Project, online exhibitions, teacher multimedia resources
NIST Virtual Museum	museum.nist.gov/	Virtual museum devoted to standards and technology
Phillips Collection (Washington, DC)	www.phillipscollection.org	Interactive displays, Classroom projects and multimedia examples of student work, online galleries
Smithsonian Education (Washington, DC)	www.smithsonianeducation.org	Lesson plans, state standards alignment, multimedia teaching ideas (e.g., museum Podcasting tips)
Templo Mayor (Mexico City)	archaeology.asu.edu/tm/index2.htm	Multilingual information and graphics about the Mexican museum and México (Aztec) civilization
Virtual Library Pages	icom.museum/vlmp/	Catalogue resource including Museums thousands of online museum sites with hyperlinks

(original student spellings and grammar are preserved):

Dear Mrs. Dalesio,

I want to researching aubout cars because inside car ckol thing hppen went you start the car. My dad worked with cars and I use to go to the geraj. I see ckol thing and it is fun. I like to be like my dad went I grow up. I when my dad to be prawd and my dads friend to be prawd of me. I want to be the best car fesser. I want to have a geraj went I grow up.

From this letter, we see how Mulu Ken was struggling with certain literacy conventions; yet the letter convinced Brooke that he would be dedicated to the creation of a museum exhibit about cars.

Mulu Ken took the museum project seriously. He researched topics in class and at home and sometimes asked to stay in the classroom during recess to work on his exhibit. He used the school library, accessed the Internet, and gathered information from his father about his experiences with cars. During the weeks prior to the museum opening, Mulu Ken collected photographs of automobile inventors, assembled written research reports to hang in his gallery, arranged toy cars for hands-on display, painted pictures illustrating his topic, and accumulated books for future museum visitors to peruse. To be sure, multiple literacies were at play in Mulu Ken's project (see Figure 3).

When the in-school museum was opened, Mulu Ken was excited as he fluently shared knowledge with visitors. Moreover, he was able to detail concepts he had learned and pronounce complicated words he had collected from his research. In fact, in just a few months Mulu Ken spoke, wrote, read, and acted like a different student, as shown in his reflection on the museum experience, which he wrote following the opening event:

I learned I have a talent in me. My talents are that I can be a teacher because of how I was teaching people about cars or I can have a job in a museum when I grow up. Thank you for coming up with the idea to make a museum and for helping us make a museum. I feel happy, impressed, and tired. I feel very impressed because the room was a mess one day before the museum was opened and now the museum is beautiful and I love it. It is nice.

As shown in Mulu Ken's letter, the work surrounding the museum event was transforming. When this note is compared with his initial letter, presented ear-

lier in this section, it suggests that Mulu Ken had progressed with conventional literacy skills. Further, his progress was borne out by other assessments. Mulu Ken met the county's benchmark of second-grade literacy achievement and moved up 20 reading levels, according to the school's reading program, during the course of the year. We suspect, given the focus on museum activities during much of this period, that museum literacies contributed to Mulu Ken's achievement. In addition, as shown in his reflective letter to Brooke, it seems that through museum literacies Mulu Ken had become a motivated and self-confident student who enjoyed learning.

Jerry's Museum Role and Exhibit

The in-school museum was also a transforming experience for Jerry, who, as mentioned earlier in this article, was a high-achieving student who had difficulties relating with peers. Jerry applied for and was granted the museum curator position for the class project. He explained to Brooke that this would be a good role for him because he "enjoyed learning about a lot of different things."

During the time leading up to the museum event, as curator, Jerry worked with students in the class by assisting them with their research. An example of the curator leadership role he assumed involved his work with Maria, the student mentioned earlier in this article who created a museum exhibit of Elvis Presley. Throughout the school year Maria had been plagued with absences, and she struggled with conventional literacy. Further, during museum development phases she missed several research opportunities. Thus, through several writers' workshops, the time set aside each day to develop printed texts for the museum exhibitions, Jerry sifted through information about Elvis collected from Internet sites (e.g., Elvis Presley Enterprises, 2007), read texts aloud to Maria, assisted her in determining main points about Elvis, and helped her organize and edit her writing. In this vein, because of his advanced literacy skills, he also assisted many of the other students in proofreading their final exhibition texts. In the end, he became an expert on each museum topic.

Jerry also researched and created his own exhibition. He chose to study coelacanths, which are prehistoric marine animals once thought to be extinct but recently rediscovered by scientists in Asia. This topic is perhaps a surprising choice for a second grader, but

Jerry explained to Brooke that he and his father had read about the scientific rediscovery, which intrigued him.

As with Mulu Ken, Jerry's work involved multiple literacies and was engaging for him. He researched articles, books, and Internet sites at home and school. Because the coelacanth topic was based in complex research, he employed the assistance of parents and teachers to make sense of scientific jargon he encountered. Jerry wrote his findings using an illustrated timeline that was prominent in his classroom gallery. In addition, his exhibit contained photographs he collected, his written information, and drawings he made of coelacanths. These experiences with museum literacies were positive ones for Jerry, as demonstrated in the following note he wrote after the museum had been dismantled:

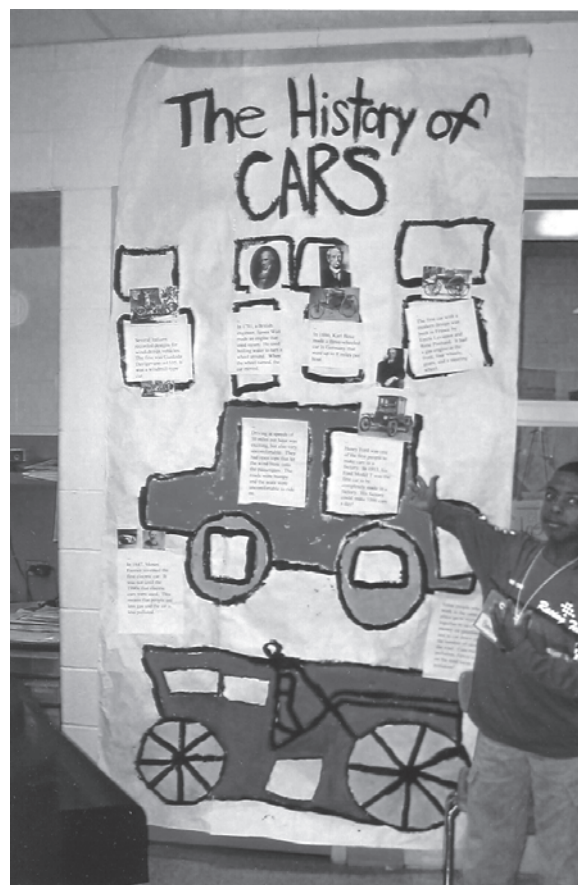
These past three months have been very fun, even though I have been working a lot. At the beginning, I knew barely anything about coelacanths, but now I know more than the person who told me about them (my dad). I can still hardly believe that the museum is over. I've also realized that the saying, "You can do anything you put your mind to," is true. I'm going to make some more exhibits so my room (at home) can be a museum. I'm going to have to use a limited amount of space for my artwork, but I'm sure I can fit it in.

Jerry, the high achiever, maintained his enthusiasm for learning new material throughout the museum experience. Moreover, through the museum project he also gained self-confidence and self-efficacy. Jerry was eager to help his peers and, in turn, his classmates accepted him into their social circles and viewed him as a class leader.

Closing Thoughts and Implications for Practice

In this article we provided an overview of museum literacies, a new domain for the literacy field, while reporting on real-world museum activities simulated in a second-grade classroom. We demonstrated that the division between in- and out-of-school literacy is unnecessary. Further, in a classroom bound by state mandates and accountability we showed how standards could be used to promote authentic learning experiences through museum literacies. We suggest the following first few steps of how museum literacies can be enacted in schools by teachers.

Figure 3
Mulu Ken and His Museum Exhibit



- Carefully review curriculum standards with an eye toward school requirements that might be met by museum content and experiences.
- Use multiple resources (e.g., local art guides, books, and online virtual museums) to draw connections between curricular and museum content.
- Make use of the abundant resources of multiple literacies available through local museums and digital venues.
- Carefully prepare for and follow up on museum visits and elicit the help of museum educators and museum literacies resources. Treat museum visits as more than field trips—as possibilities.
- Consider creating in-school museums to promote engagement with literacies and to teach authentic material and “real-world” responsibilities.

In closing, it is no small point to emphasize that the students we presented through this study were engaged and motivated by museum literacies. Museum experiences enabled connections to be made among classrooms and parents and with engaging aspects of culture based on students' selections of topics that interested them. We think these matters deserve attention by educators both in and out of school.

We also think that part of the reason for the student engagement presented in this article is due to the incorporation of real-world literacies in the classroom. This notion is not new; for instance, Lund and Sanderson (1999) showed how second graders learned roles involved with publication and were motivated by producing an authentic print- and multimedia-based school newspaper while the teacher met curricular goals. In this vein, there are many other opportunities in addition to museum design and production for students to learn and enjoy multiple literacies, such as by engaging in courthouse activities, laboratory procedures, and the practices of advertising agencies. Indeed, there are endless instances where authentic literacy practices could be integrated with school curriculum.

Further, we have showed through this article how new and old technologies could present novel and useful ways to explore multiple domains that mirror life, work, and culture beyond the confines of tangible classroom walls. Resources and real-life roles can be researched, organized, and designed through visits to museums and to virtual museum spaces that can provide students a "second life" as curator, visitor, inventor, and artist. These concepts underscore goals of literacy education held by many people: to provide preparation for life and the abilities to read and interpret words and other communication media, as well as to expose students to culture and academic content expected to be mastered in later grades. And, as showcases for cultural artifacts, concepts, and values, museums (real and virtual) can be prime sites for such literacies.

As well, we found that when students were given authentic opportunities to engage in museum literacies learning could be memorable. These possibilities include designing classroom museum activities that enable cooperative learning experiences and communicating ideas to an audience through multiple literacies, as was the case with Mulu Ken and Jerry. To be sure, museum literacies offer teachers creative

possibilities to move outside the proverbial box while doing what they know is best for learning and practice.

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